MORE QUEER

IMAGING AIDS: DIAGNOSIS

SOCIALLY PROHIBITED SITES OF THE BODY ARE REPRESENTED AS DNACES FOR RE-EXAMINATION TO DISPUTE THE CLAIMED ORIENTIVI-TY OF SCIENCE AND MEDICENE. THE SUBJECTIONED SENTIAL BODY IS A DEFENSIBLE SITE FROM MEDICAL AUTHORITY WHERE THE LOCATIONS. OF SOCIAL CONSTRUCTS REDICED AS SYMPTOMS ARE INTERPRETED IN THE PROCESS OF MEDICAL DIAGNOSIS. ROCCO GLENNETTI

WHO WE ARE AND HOW WE LIVE

TWO MENSIELD CITIES COLLMRES, DIRO AND OTTAWA, ONTARIO TY TO SEND US TWO IX5 SNAPSHOTS OF THEIR HOMES -ONE EXTE-EDGBONATES OR A LOVER, AND WHETHER THEY CONSIDER THEIR NEXTERORBOOD TO BE URBAN OR SUBURBAN. THE PROTOS ALLOW MUNTTY, WHO WE ARE AND HOW ME LIVE IT ALSO ALLOWS IN TO EXAMINE CERTAIN ASSUMPTIONS - LIKE THE MYTH TRAY GAY MEN ARE URBAN DWELLERS WHILE LESSIAN PREFER SUBLIRIES. BENJAMEN GLOOM AND MARK ROMENS

COLORADO AN OUTING SPACE

A CHACTEC MASS IS SOON PORCEOTTEN. CIVIL QUEEK SPACE PROPOS-AL WILL ADDRESS THAT THREATENING MASS THAT IS PUBLED DOUND SPACE & BURNDARIES, IT'S POTENTIAL SLIPPACE, THE POSSE-BELITY OF AN AVALANCHE PAUL HASLHOFER

"OPEN" "SPACE"

THES COLLABORATION LOOKS AT QUEER EXPERIENCE, FOR BOTH YOUR TAXES, APRIL 15TR. IT WAS AN ACT-UP DEMONSTRATION WOMEN AND MEN, IN PUBLIC SPACE IN CANADIA JUDGE EXPLORES THAT WAS GONNA HOUR UP AT MEDISCRIT, BASICALLY FROM ELEVEN THE CENSORSHIP OF LESSIAN PRESENCE AND EROTICISM IN TO MIDNIGHT, FUCK UP THE POSTAL SYSTEM AND DISCUPT ALL TORONTO THROUGH A SERIES OF LARGE OUTDOOR POSTERS WHICH THESE FROM GETTING THESE TAXES IN IN CRIDER TO SERIES WERE PART OF A PUBLIC ART SIRES. THE POSTERS ARE OF LIBRAN SENTIALITY SUPERIMPOSED ONTO PROTOGRAPHS OF PUBLIC OPEN SEE THESE QUEERS ON THE PROPERTY STEPS OF THIS HAVE MORENEN-SPACE. ADDED TO THIS ELSAY ARE IMAGES OF THE REMAINS OF TAL, WHAT I THINK IS A REALLY BEAUTIFUL BUILDING. IT'S SO AWE-THESE POSTERS THAT WERE SELECTIVELY TORN DOWN, SOON AFTER SCHIE-OF LEDGES LIKE IT SHOULD BE IN ANCIENT GREACE OR SCHIE-MENG POSTED, IN A CAMPAKIN DIRECTED AGAINST LESISAN DIACERY. IN EXCERPTS FROM HIS PROTOESSAY, "WHERE WE LEFT OFF," MOVED AND STOPPED TRAFFIC ON STH AVENUE AND, I RIMINGER INCRAM EXPLORES THE RELATIONSHIP OF THE LEVES OF CAN MEN TO THE DAY AFTER, IT WAS VERY EXCITING, ODDRY EXCITING, BUT MEMORY, DISCONTINUITY, AND OUTDOOR SITES AND LANDMAKES IN MING AN LIFTCHIT CANADRAN I FILT ILICATELY EMBARAGIND BY IT, SUNAL EVENTS AND CONVERSATIONS INVOLVING HIS PATRIER AND STUPPING THATTIC. WAS VERY AFRAID OF REING ARRESTED BUCKLIST HIS PERT LONG-TERM BOYFERSON HE EXPLORES THE "QUEERNESS" OF COURSE I WAS AN ELEGAL ALIEN

OF THESE SPACES, THE DISLOCATION OF HIS PRIMARY RELATION. WHICH THE VIEWER CAN OPEN, AND TEXT. MARTHA JUDGE & GORDON BRENT INGRAM

OUNER PROHECTIONS:

IN ALPHO RESILIPONE OF NEW YORK

WHEN I WAS TWELVE-AND-4-HALF, I WAS UP IN MY BEDRUCKSM WHICH WAS THE LOCUS, REALLY UNTIL I GRADUATED AND LEFT HOME, OF ALL OF MY QUEENINGS. IT WAS WHISH I, YOU KNOW I WOULD STEAL THE SEATTLE GAY NEWS OR MAY THE SEATTLE GAY NEWS, AND KELT IT. I HAD LITTLE PLACES ALL OVER MY RIXEN WHERE I KEPT ALL THAT STREET AND FORM AND WIDNTEVER I HAD THIS LITTLE WHOTE ME MAYIN TWO TIMES A WEEK - I HAD ALL HIS LETTERS IN CARDROARD THING WHEN I WAS TWELVE-AND-A-NALE ABOUT BRING A GOOD AND SOLID ACTIVE BOMOSENLIAL.

IT WAS ONE OF THE VERY FIRST ACT-UP DEMONSTRATIONS—IT WAS AT THE POST OFFICE AT 8TH AVENUE AND SHTRE STREET, IT'S A BEAUTIFUL BUILDING AND I DON'T THINK AT THAT POINT THAT WAS REALLY AWARE OF IT. I HAD JUST MOVED HERE-HAD BEEN HERE HAVE SO: MONTHS-AND IT WAS THE DEMONSTRATION ON THE LAST DRY OF TAXES, YOU KNOW WHEN YOU HAVE TO MAIL IN THER AWARENESS TO THE ARE CRESS. IT WAS KIND OF AMAZING TO ABOUT ALL THUSE PEOPLE MAKING A FUNS, MAKING NUBL, AND

Conversations

DI THE CITT OF MC START AND MC PALES, CONVERSATION & A SERIES OF DOWN-TO-LARTH AND RELAXED DISCUSSIONS ABOUT ART, ARCHITECTURE AND CULTURE. TAKING PLACE AT CAFE. ARCHITETTURA (JUST ABOUND THE CORNER PROW STOREFRONTS, OVER DIRECT OR LUNCE, CONVERGATION IS A PUB-LIC LEASES TO FEED TOUR MIND.

CAFE ARCHITETTURA

due to limited seating, REXERVATION are recommended for all events

212 431 5795

QUEER SPACE 1

PANEZ DESCRIBEN WITH THE OLEGE SPICE DEGANGENG COMME THE MEMBERS BEATRIZ COLOMINA, DENNIS DOLLENS, CINDS PATTON, EYE SEDGWESE, HENRY URBACH AND MARK WIGHTY.

QUEER SPACE 2

PAREL DISCUSSION WITH PARTICIPATING ARTISTS & ANCHITECTS AND WLECTED WRITERS WHO HAVE PARTICIPATED IN THE QUELE APRIL PROXIBASE

KATE MILLETT JULY 11, MONDAY, 7PM \$15 (includes dinner)

ARTIST KATE MILLETT IS A SEMINAL PEMINAL MIMIUR OF THE WAS PRVOTALLY INVOLVED WITH LEHBLAN AND GAY LIBERATION PRIDM ITS ENCEPTION IN THE 70'S AND CAME OUT TO THE WORLD IN THE MALICINE IN 1970. KATE MILLETT IS THE POUNDER OF THE FARM' A WOMEN'S ART COLONY BY POLICIBLEFFEE, NY, AND IS AUTHOR OF SERVIC PULITER PERING STA THE BARBARYT, GUING TO THE LUCKEY BUY THEY, AND MORY BROWNING, THE POLITICS OF

KRZYSZTOF WODICZKO ACCUST I, MONDAY, 7PM \$15 (includes dinner)

THE ALSEN STARP PROPERT IS A WORK IN PROGRESS BY KALVALTON WORSCING, WHECH PROVOKES US TO EXAMINE THE MEANING OF THE WORDS: "STRANGER," "NON-STRANGER," "SILE" AND "IDENTI-TV (KREITEVA). THERESI THE POSITION AND DESEANCE BETWEEN THE "LAKE" AND THE "OTHER" IS FAMILIAR TERRITORY. WIREITZED & ENERGE CENTRIBUTERS IS AN EXPLORATION OF THE QUESTION OF BOUIGRATION IN A WAY WHICH IS BOTH AUTORIO-CRAFFICAL, SOCIAL, AND CRETICAL. THE ALIEN STAFF ITSELF IS A PORTABLE FORM OF INTERACTIVE PERFORMANCE EQUIPMENT AND A CLETERAL NETWORK FOR INDIVIDUALS AND CRICKI'S OF DOMO-CRAYTH. IT IS AN INSTRUMENT WINCH GIVES THE INDIVIDUAL BANG-DEANT A CHANCE TO "VOICE," INTERACTING DIRECTLY WITH ANY-DRE IN THE CITY WHO MAY BE ATTRACTED BY THE SYMBOLIC FORM OF THE EQUIPMENT AND CHARACTER OF THE INCORDING.

ON LINE



Queer Space OnLine

During Storefront's exhibition Queer Spaces, SITES OnLine is hosting a free electronic forum open to anyone interested in joining. Participants can download software for either Mac or Windows, configure it for their communication hardware and then read

and leave messages (User disks will also be available.)

Queer Space OnLine is intended to provide an electronic space for the discussion of the works, Issues, and ideas surrounding and emanating from Storefront's exhibition. Toward this goal we will post the show's original manifesto/call-for-works along with the curators' final manifesto.

> (212) 741-6461 BBS (212) 989-7944 Voice





Worn With Toto Pride

OVER THE RAINBOW RUBBERS IN THE LAND OF 'OS'

EVERYTHENG'S COMENG UP RAPAGONS FOR THE SUMMER OF LOVE - 90S STYLE, WITH A CLECK OF THE SHELLS DOBOTH'S AND TOTO WOULD BE PLEASED TO WELCOME ALL OF US INTO THE LAND OF "OS," AT THE ORDING OF OUR CHOICE. WE AT OLD GLORY CONDOMS ARE PROUD TO PRESENT OVER THE RAINBOW RUBBERS, THE PURST SAFEL SEX RIT ON THE MARKET. TO DICLLIDE A RUBBER DAM, ALONG WITH A CONDOM AND LABRICANT. WHEN WITH TOTO PRIDE

OUR AMERICANA SERIES OF SAFEK SEX PRODUCTS RECREATES CLICTURAL KOOSS AND SYMBOLS FOR SEX POSITIVE MESSAGES. THE LANDSCAPE IS DIPRECINATED WITH WANTON DESIRE AS WE LOOK AT OUR DISLASED STANET FOR THE SOURCE OF OUR HEALING.

> JAY CRETCHLEY, PRESIDENT OLD GLORY CONDOM CORPORATION

12 MARCH to 16 APRIL Queer Space



SUPPORT

IndividualContributions

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Tinhur Saraha Antenessa (\$5,000). Agrees Count (\$10,000 as some)

AWARD

THE GREENWALL FOUNDATION AWARDS 1994 OKCAR M. RUERHAUSEN COMMISSION TO SCIPLETOR JAMES CATHCART To CARATE A SITE SPECIFIC PUBLIC PROJECT IN COLLABORATION WITH STOREFRONT FOR ART & ARCHITECTURE

TORRESHORT FOR ART & ARCHITECTURE IS PLEASED TO ANNOUNCE TRAT IT'S SOMENER, JAMES CATHERARY, IS THE RECEPTION OF THE GREENWALL FOLDERATION'S 1994 CHEAR M. REPRIADES COMMERCIA IN SCILIFFURE. CATHELARY RAIL WOLDERD ON A NUMBER OF PUBLIC PROJECTS IN THE MED-WEST, CANADA, AND NEW YORK CITY THAT CAN BEST BE VIEWED AS URBAN, SOCIAL, AND ENVIRONMENTAL EXPERIMENTS. THE \$15,000 O.M.R. COMMERCIA WILL ALLOW HOM TO DEVELOP AND REALIZE A NEW PUBLIC PRO-

S THE SUSTEX OF 1992. CATHOLET, IN COLLABORATION WITH FRAME. FANTAUTH AND THRESCH VAN ELBLANDER, CREATED A STE-SPECIFIC INITIALIATION AT STOREFROST TIPLED "UNPROJECTED HARTE." THE TRAIN HMPLY CLIT OUT SECTIONS OF STOREPRONT'S EXISTING PACADE AND DETAILED BY TO RETAIL TO LETS STOCK WHELF OFFER FOR PURISE LIST. THE EXHIBITION ESCANE A CRITICAL STATEMENT ON AND TO "A NOCETY LOSING TOURS WITH CIVELITY."

THE CREENWALL FOUNDATION, CREATED IN 1949, PORTINGS WITHIN ITS ARTS. PRINCIPAN ON SUPPORT FOR EMERLING ARTHUS IN ALL DESCRIPTION, AS WELL AS FOR THE ARTS ORGANIZATIONS THAT PRODUCE AND PRESENT THEIR WORK CRANTS IN THE ARTS ARE LIMITED TO ARTESTS AND DECLASSIZATIONS. IN NEW YORK CITY. THE OBEING M. RELIBERATION COMMISSION WAS RETAB-THE PART OF THE FOUNDATION'S CHARMAN EMERITUR. THE PART CONSTRUCTOR WAS AN REDED IN 1992 TO CHORACK RAPISER/THEATER ARTIST JOHN KELLY, THE SECOND, IN 1993, WAS AWARDED TO PLAYWRIGHT INCOMENT REPROOFE TAMES CATHOLET WAS CHOSEN FOR THE 1994. COMMITTION FROM ASSOCIATION TO SOMETIME CITY-BASSED SCILLFEGGE, BY A PANEL OF CLEATURE AND ARTISTS IN THE RELIG.

CONTRIBUTION FORM

I ground fally to receiv a construence of \$ _ My amendment to test deducable to the full extent of the burn, and the check in made people to: STOREPRONT FOR ART AND ARCHITECTURE 97 Kenmare Street, New York, NY 10012 isssix state zip code country

ORGANIZATION

Hors Beller Intern

BOARD OF DIRECTORS

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ue 00 une

THERE IS NO QUEER SPACE, ONLY DIFFERENT POINTS OF VIEW

THIS PROJECT IN NOT ABOUT THE MAKING OF QUEER SPACE, BUT IT IS A REPRESENTATION OF THE POSSEBELITIES OF INDIVIDUAL AND MENORITY APPROPRIATIONS OF MAJORITY SPACE.

MY DYTENTION IS TO DESCRIBE THE APPROPRIATION OF PUBLIC SPACE, NOT TO DEFENE A

MINORITY BEALM WHICH EXISTS SEPARATED FROM "NORMATIVE" SPACE, WE MUST NOT MAKE EXCLUSIVE CHRITICS OR ENCLAVES, QUEER OR STRAKRIT. "QUEER SPACE" EXISTS POTENTIALLY EVERYWHERE IN THE PUBLIC REALM, UNIOURDED AND EVER-PRESENT, IT IS THE INDIVIDUAL'S APPROPRIATION OF THE PUBLIC REALM TRUBOUGH THEIR PERSONAL, EVER-CHANGING POINTS OF VIEW.

AN ACCUSTICAL GUIDE AND NAVIGATIONAL CHART ARE PROVIDED IN THIS PROJECT TO DESCRIBE A SPACE WHICH CAN BARELY BE PERCEIVED BY THOSE OUTSIDE OF IT, BUT VIVIDLY PRESENT TO THOSE WHO "COCCUPY" IT. THE INSTALLATION AIMS TO DIVITE OTHERS TO OCCUPY NEW YORK CITY PROSEMANY DIFFERENT POINTS OF VIEW.

THE PROJECT CONSISTS OF REPRESENTATIONS OF AND RECORDINGS FROM PURIC SPACES IN NEW YORK CITY. FAMELAR PUBLIC SPACES WILL BE MAPPED IN UNFAMILIAR WAYS. AN AUDIO CASSETTE TAPE WILL BE GIVEN TO CALLERY CODES WHEN THEY ENTER STORIFFONT, LIKE AR "ACQUISTIC-GRIDE" AT THE MET. THIS BOUND-SCAPE WILL BE ACCOMPANIED BY A "NAVI-CATIONAL CHARY" OF A DRIFT THROUGH PUBLIC SPACES IN THE CITY. (SUBWAY, CENTRAL PARK, WATERFRONT.) THE CHART WILL DEFICT THE SPACES AS CONTINUOUS RATHER THAN DISCRETE. THEY ARE DEVICES FOR THE EAR AND THE EYE TO ENTER INTO MENOR ROUTES THROUGH MAJOR PUBLIC SPACES IN THE CITY.

BRIAN MCGRATH

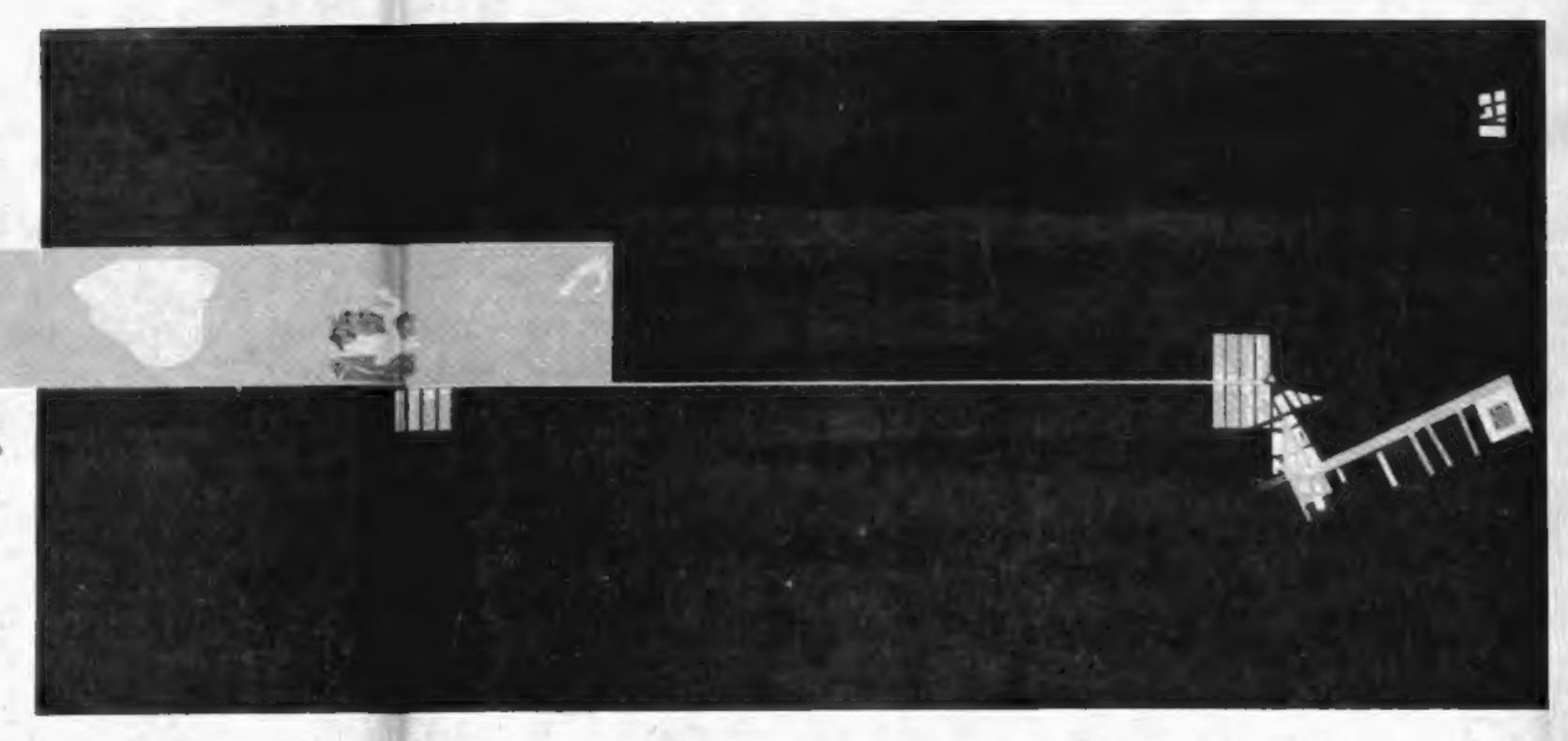
PATH ARCHITECTURE BRIAN MCGRATH MARK WATKING MAO-RING LZE



30 SEPTEMBER, 8:05 PM

SCAN THE MORIZON OF M. TWO LARGE CRASH SIMULA-THE AUTOMOBILE DISPLAY SPACES. AN ELABORATE ECHNOPHALLIC COMPARISON EVEUS, AS THE CLUTISTS MOVE FROM VEHICLE TO VEHICLE. OTHERS DRIVE ALONG A VAST STRETCH OF ASPRALT, IT'S MAKE INCO REMEMSCENT OF THOSE VAST LANDSCAPE DRAWINGS SUPPOSEDLY LEFT BY ALIEN BEINGS. I CONSULT THE ARCHITECT'S DRAWINGS AND REALIZE THAT THIS IS A NOIR TAKE ON MANN'S CHINESE. THEATER, THE HANDWRITTEN AUTOGRAPHS HAVE BEEN REPLACED BY THE TIRE TRACES OF FAMOUS CAR CHASHES. IN THE DIM LICHT | THENK | SPOT M'S CAR AS IT BECEVE ITSELF INTO BORNE & CLYDE'S 1934 FORD V-8, [FK's LINCOLN CONTINENTAL, DEAN'S PORSCHE 550, JAVNE MANSFIELD'S 1966 BUICK ELECTRA 225, TED KENNIDY'S OLDSHOBBLE, GRACE KELLY'S ROVER 3500. I POLLOW. REPLAYING THE STRIP OF SUICIDE, ASSIGNATION, COLLISION DECARTATION, AND EXCURSION IN SLOW MOTION, LIKE A LOOP OF FILM WHICH RUNS OVER AND OVER IN A PORENSIC ATTEMPT TO RECONSTRUCT THE EVENTS.

MICHELLE FORNABAI



OUEER SPACES

New York City's Gay and Lesbian Civil

Rights Bill was introduced to the City Council on A

January & 1971. It was the Rest bill to the common to

Another the public discrimination on the heads

Thirty is probable discrimination on the heads

Thirty is probable discrimination. However, increases a

Each sich will make a particular event, movement or

Personal history.

Personal history.

Personal history.

Personal history.

THE PIRST GAY RIGHTS DEMONSTRATION IN NEW YORK CITY

PROTESTING ANTI-GAY POLICIES BY THE US ARMY (WHIPTEHALL ST.).

* JULIUS BAR WHICH WON A COURT CASE OVER "DECENCY" ISSUES
(WEST 10TH ST. AND WAVERLEY ST.)

CASE, REMEMBERANCE IS SIGNIFICANT TO THE CONSTRUCTION OF PUBLIC MEM-

- STONEWALL ORGANIZING (99 WOOSTER ST.)
- BONNIE AND CLYDE'S BAR REPRESENTING LESINAN CULTURE AND WOMEN'S SPACES (WEST SRD ST.)
- THE EVERARD BATHIROUSE (28TH ST. BETWEEN 5TH AND 6TH AVENUES.)

 THE PASSAGE OF THE GAY CIVIL RIGHTS BULL, AFTER 15 YEARS OF
- NORTH OF THE FIRST ACT UP DEMONSTRATION REPRESENTING THE NEW WAVE OF QUEEK ACTIVISM, WHICH CURRENTLY INCLUDE

GROUPS SUCH 45 QUEEN NATION AND THE LESBIAN AVENCENS

THE LEGENDARY TRANSVESTITE MARSHA P. JOHNSON, WICKE DROWNING DEATH MAY HAVE BEEN THE RESULT OF HOMOPHOBIC VIOLENCE (CHRISTOPHER ST. MER).

SPECIAL THAMES TO THE DEPT. OF TRANSPORTATION FOR THEM

REPOHISTORY

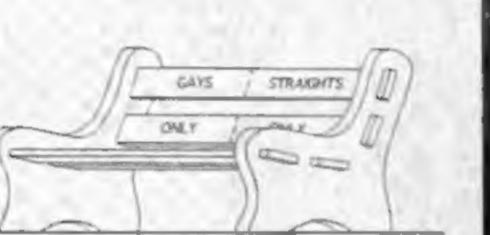


"Our new home...
All it needs is the warmth of friends"
HALLMARK CARDS, Inc., Invitation Card 'Open Home', MO 6414

HOUSEWARMING APPLICATIONS OF GREEN-TO-VELLOW TEMPERATURE SEMETTIVE CONTENTS IN

'YOU CAN TOUCH ME'

JURGEN MAYER



IN GAYS ONLY/STRAIGHTS ONLY

RECENTLY I WAS WORKENG ON A COMMISSION INVOLVING A PUBLIC PARK BENCH AND BEGAN TO EXPLORE THE PHYSICAL AND SOCIAL QUALITIES OF THIS COMMON PORM. I POUND THAT THE PARK BENCH, LIKE THE SURWAY OR THE BUY, IS A PLACE THAT IS SIDIRATANEOUSLY VERY PUBLIC AND VERY INTENATE. WITHIN PUBLIC ARENAS SUCH AS THESE, QUEER CULTURE HAS BECOME INCREASINGLY VISIBLE. INDIVIDUALLY THOUGH, GAYS AND LESBIANS CAN OFTEN REMAIN ANONYMOUS. I COMPARED THIS DELEMMA WITH THE STRUGGLE OF AFRICAN AMERICANS TO OBTAIN EQUALITY AND ALSO VISIBLITY, DESPITE THEIR MORE ORVIOUS IDENTITY. THE PARK BENCH WAS ONE OF THE PLACES WHERE THAT BATTLE WAS FOUGHT, ALONGSIDE OTHER PUBLIC FACILITIES THAT BRING PROPER IN CLOSE CONTACT. IN GAYS.

ONLY/STRAIGHTS ONLY I HAVE CONFIGURED THE SPACE OF A PARK BENCH TO ENCOURAGE PEOPLE TO CONFRONT THEIR PRI-

VATE DIFFERENCES AND TO RAISE SEXUALITY TO A MORE VISIBLE

LEVEL.

TOM KALIN



CONFIRMED BACHELOR

THE CROSS-DRESSED DUMPSTER CONFERNED ENCHEZOR THROWS PETALS AND ILOS THE GLUDED DITERIOR OF THE DEMPRETER IS A QUEEN SPACE. SOME AT A SERIES OF FUNDAMENTALIST RAVINGS MECAUSE IT REVERSES POLARITIES. IT RECREESELY RECONCILES CULLED FROM THE GAT AGENDA, A CHEERY, HOMO-ANTITHESES, IT'S A CHOSS-DRESSER, IT SHOWS A SITUATION PHONE AGIT-PROP TAPE DISTRIBUTED IN THE U.S. THAT HAS PULLED ITSELF DISIDE OUT. IT'S THE DOUBLE HIELD SENATE BY THE CHRISTIAN RADICAL RIGHT IN 1993. UNINCUMO. LE THE CITY IS A VEILA, THE DEMISSTER CONTI-A COLLISION OF DISCO HOOKS, FLOATING QUOTES AND RIPE BLAGES OF NATURE, CONFIRMED BACKELOS ALLOWS THE LANGUAGE OF MEDICAL PATHOLOGY TO MAURA SHEEHAN DESOLVE INTO ABSURDITY RIGHT BEFORE OUR EYE SMOTHERING IT IN A BLANKET OF BLOOMS.

THE WALLS SPEAK: PASSAGE FROM QUEER PLACES

"PALAGE FROM QUEER PLACES" WAS CONCEIVED AS A SPACE INCLUMNAL OF QUEER HISTORY, SEXUALITY, AND THE PSYCHOLOGICAL PLACE OF QUEER NESS OCCUPIES. QUIER SPACE IS THE PSYCHOLOGICAL PLACE OF QUEER EXCENDENCES, A PLACE INFUSED WITH PARALLEL COPRESSORS. CLATURAL DELIGIOUS, SOCIAL, INVESCAL AND INTELLECTUAL BY IS A PSYCHOLOGICAL PLACE, INLERED WITH OTHERS, WHEIGH IN COMPRESS AN EXECUTIVE.

THE PLOOR PLANS OF QUITER HELITORICAL DELETES AND AN ANSWYMEN'S BOY AND GOLL ARE MERCED AXIALLY ABOVE THE BEIN. IN THIS CONVENGENCE OF THE AND SPACE A "URIDAR MALE IS CREATED METAPHORIC OF DIVILAR AND ISOLATED QUEER EXPERIENCES, IN WHICH NEW LANDINGES AND CODES ARE LLARNED, WHERE ONE FINIS AND DEPTHES ONE'S ONE'S ONE'S QUEER SPACE.

A CLUSTET PARTACEWAY IS CONSTRUCTED OF TRANSPARENT FILM STRESS WITH BRACES OF CONTEMPORARY QUEER PROPER IN INSETTIVE AND LEFT SIZE NEGATIVE DEACES OF HEITERKALLY GENERALT OF EERS. IN NULLATIVE, THE DIAGES ACT AS POTENTIAL HEALERATERS OF THE POSITIVE BRACES A CONTEMPORARY QUEER CLUTCHE INTERNEDIALLY DEPINED BY THE ART AND LIVES OF ALL QUEERS IN HISTORY. THE SPACE ALLIES TO THE EXPANDENCE AND CONTEMPORARY DATE IS QUEER EXPERIENCE. THE TRANSPARENT AND FALSE SAFETY AND YET THE REALITY OF THE CONSTRUCTION.

ROBERT RANSICK & BLAKE GOBLE

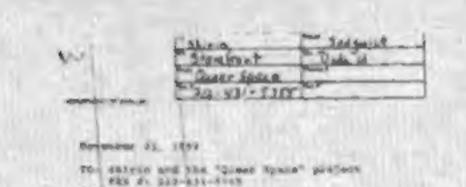


INTRODUCTION

The Queer Space project started as a discussion group formed in the Fall of 1992 between Dennis Dollens, Eve. Kosofsky Sedgwick, Elizabeth Diller and myself. The initial impulse came from StoreFront's invitation to organize an exhibition that would articulate the role of space in questions of aexuality. Even before the first meeting, the focus became queer space. I don't think that any of us quite realized what we were getting into. What we had anticipated as a series of organization meetings to get the project started turned into a long series of discussion over chinese rolls and coffee at a local joint across the street from Store Front. Over time, other people joined same of our discussions, including Rosalyn Deutsche, Douglas Crimp, Robert Reid-Phart, John Ricco. Robin Lewis, Jackie Goldsby, Jeff Nunokawa, Mark Wigley, Henry Urbach and Cindy Patton-the last three quickly becoming part of the organizing group. Traces of this ongoing dialogue can be found in a series of manifestor that were produced collectively over these months and across many fax machines as we struggled to clarify the project for ourselves and for the myriad of institutions to which we applied for funds. Here we have reproduced one of those circulating faxes as an instances of the kind of exchanges that occurred (and may be too, of the pleasures and difficulties of collaborative writing). A dosner of all the documents produced durmg this process, from early drafts of polemical position statements to grant applications and letters of recommendation will be in the gallery space. We are proud to announce that we were rejected by every institution that we applied to for financial support.

The project did not initially have one single program but was always multifaceted and ambitious. The very idea of an exhibition was repeatedly contested. Many possibilities were discussed involving the space of shop windows, billboards, video games, e-mail, symposium, fashion shows, the Circle line, walking tours, bus tours, queer kinesthetics, posters, personal ads. performances, actions around the proposed AIDS drop in center in Soho, mapping homophobic geographies, analysis of queer migrations and so on. At a certain point we decided to begin a long series of such events by registering the diverse responses to an open call to proposals and manifestor. The resulting installation is not so much an exhibition as a forum for debate.

BEATRIZ COLONENA June 9, 1994



Transportions to the two arrive of our matimate. I just her a few automations to the few nime at original summations of the automate at a few about summating it has been a reason to the it, and labelling it are summed into a it unequestable personal and transformed into a transformed in the constitution of a transformed into a transformed in the constitution of a transformed into a transformed in the constitution in a transformed into a transform

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Post free to been Richard or Perthan woulder the Min.

some window simpleys, terraceast modia, posture and publicated. So plan to consistent new work from artists, architects, and cultural critics was here

siyesty tegun issisted gruposts to this area; and to

ut get Bantrie's areallest remon But the my engages and additional anadoms.

WANTED QUEER SPACE MANIFESTOS/PROPOSALS

Flaming through mitar space? Or cruising your omer child?

ACT org UP, going down, carrying on.

Hang around, come across, put out, jeth off, log on, boogse down, most

Safety Danger Uptown Downtown Ask. Tell.

Where are the traces of all our quest ancesters? Where sid they arms, shelter, display, disport, depart?

Meltin Dixon says: "I'll be somewhere listening for my name."

Vous and discountait. Trade, betrayal, tradition. Erasures - racions races, Laborers, labors: loafong, and luneries, and loveliness. A houseless person's "right to privacy" - where does it line? Younger and older, affordmate/famines/faminau/massuline/butch. Commotions, anothers, movements.

Dignity / pride / exhibition son / shyness / shame / attitude / public displays of affection.

"All the rage"

When is a march a parade a demonstration?

selection of a new council

ampority londer for the 5

Segulation to Really pass.

g an March 20, 1966

REPORTSTORY HAS CREATED A SERIES OF STREET SIGNS ABOUT OVER-

LOOKED HISTORIES AND UNMARKED PLACES THAT ARE "QUEER SPACES."

THE SIGNS MARK EXCHESION NEW YORK CITY STREETS AND CLAIM

THEM AS IMPORTANT RISTORY. THE SIGNS-PINK TEMPERED MASONITE

DISTALLED ON LAMP HOSTS IN ACCORDANCE WITH THE DEPARTMENT OF

TRIANCLES, MEASURING APPROXIMATELY 24" ON EACH SIDE, ARE

TRANSPORTATION REGULATIONS. THE SIGNS ARE LENKED VISUALLY

THE REPORTSTORY QUEER SPACES" SIGNS ARE PART OF A LARGER

MOVEMENT TO CLAIM PUBLIC SITES FOR GAYS AND LESBANS. IN THIS

QUEER SPACES

PLACES OF STRUCGE PLACES OF STRENGTH

THROUGH SIMPLE COMMON DESIGN ELEMENTS.

e and busine less.)

The dictionary says: "Queer from German quer (oblique, cross, odverse)."

What makes space queer? How to give queer space a history and a future, a powerful presence? What's the queerest in utopias, in diasporas, in environments, in intimacies, in bowling leagues, in health and illness, in solidarity, in urban pets, in nationalism and cosmopolitanism, in self-defense, in cyberspace, in jobs and no jobs, in film and video, in the Christian Right, in memory, in the hypothalmus, in the high schools, in dancing and walking, in civil society, and in interior decorating? The Storefront for Art and Architecture in New York is soliciting QUEER SPACE MANIFESTOS and MANIFESTO/PROPOSALS

EVE KOSOFSKY SEDGWICK Novemba 1, 1993

SOMETHING ABOUT SPACE IS QUEER

In one of our earliest discussions we began with the phrase "all space is queer," which was soon qualified and elaborated in order to arrive at some coherent call for works, initially in the form of art, text or architectural proposals. Our goal was to raise a series of questions by presenting some individual readings of being queer in space while at the same time challenging stereotypical views of queered space and of queers occupying, writing and designing both literal and literary space. The results of this call are now installed both in and around StoreFront for Art and Architecture and in the streets of the city. We invite you to guage its success and participate in the ongoing discussion.

Our concern was to open the question of queer space up rather than pin it down aesthetically or conceptually. What became clear from the group discussions and looking at the fifty-something proposals were the complications and contradictions hidden within our working premise. These were captured eloquently by the manifesto that carried the line "I am queer space." It placed our assertion that "all space is queer" fully into a social context. The radical use of "I" highlights the entanglement of subjectivity and space while nullifying any objectification of space in general-liberating both queerness and space from the repressive weight of stereotypes whose end result is always violence. Queerness is not amply a property of certain subjects or certain spaces or certain relationships between them. While all space may be June 7, 1994 queer, that queerness is not necessarily related to the way that it is occupied. Not even specifically queer space is always.

queer. The "transitional" or "marginal" spaces often occupied by "queers" are not necessarily themselves queer. The queerness of space often surfaces under what seems to be the least queer conditions. At the very least, queer identity (and all forms of identity have their queer sites and moments) involves transactions with both the queerness of space and its repression.

To think about queer space is to rethink the terms "queer" and "space." Is "queer" a kind of irreducible strangeness, the repressed condition of apparently stable entities, the uncanniness of everyday life? Or does "queer" refer to the term of gay and lesbian self-identification that reemerged around 1990 to describe a new constellation of sexual-social-political identities? And likewise, with "space": do we mean physical space? Or do we mean the space of discursive practices, texts, codes of behaviour and regulatory norms that organize social life? Throughout this project, we have tried to keep all these senses and to highlight the different kinds of bond between them. For us, such a rethinking of the politics of space has become an urgent priority. The built environment can no longer be exempted from a sustained interrogation on these issues.

Such an interrogation must involve multiple interventions into both specific spaces and the various institutions that sustain them. A whole array of institutional practices seek to regulate queerness by defining it in a way that allows it to be either excluded from a space or included within it. These definitions have to be contested. To think about how queerness is reflected, embodied, denied, or sustained in spatial form requires a whole different understanding of space, one made possible by new alliances between architects, artists, activists and cultural critics.

In the end, this small exhibition can do little more than point to the enigmas of queer space by presenting individual challenges and images, works that break down violent stereotypes and open up different ways of thinking, different forms of action. Hopefully, this is just the beginning of a very long campaign to rethink and reactivate queer space.

BEATRIE COLOMINA
DENNIS DOLLENS
EVE SOFOSKY SEDOWICK
HENRY URBACH
MARK WIGLEY
Jun 7, 1994

CHRISTMAS EFFECTS

What's "queer"? Here's one train of thought about it. The depressing thing about the Christmas season-isn't it2-is that it's the time when all the insututions are speaking with one voice. The Church says what the Church says. But the State says the same thing maybe not (in some ways it hardly matters) in the language of theology, but in the language the State talks: legal holidays, long school hiatus, special postage stamps, and all. And the language of commerce more than chimes in, as consumer purchasing is organized ever mon narrowly around the final weeks of the calendar year, the Dow Jones aquiver over Americans' "holiday mood." The media, in turn, fall in triumphally behind the Christmas ph lanx: ad-swollen magazines have oozing turkeys on the cover while for the news industry every question turns into the Christmas question-Will hostages be free for Christmas What did that flash flood or mass murder (umpty-ump people killed and maimed) do to those families' Chrismar' And meanwhile, the pairing "families/Christmas" becomes increasingly tautological, as families more and more con tute themselves according to the schedule, and in the endlessly iterated image, of the holiday itself constituted in the image of "the" family.

ADAM KUBY

The thing hasn't, finally, so much to do with propaganda for Christianity as with propaganda for Christmas itself. They all—religion, state, capital, ideology, domesticity, the discourses of power and legitimacy—line up with each other so neatly once a year, and the monolith so created is a thing one can come to view with unhappy eyes. What if instead there were a practice of valuing the ways in which meanings and institutions can be at loose ends with each other? What if the richest junctures weren't the ones where mentiony mean the same thing? Think of that entity "the family," an impacted social space in which all of the following are meant to line up perfectly with each other.

a surname a sexual dyad

a sexual dyad
a legal unit based on state-regulated marriage
a circuit of blood relationships

a system of companionship and succor a building

a proscenium between "private" and "public" an economic unit of earning and taxation the prime site of economic consumption

a mechanism to produce, care for, and acculturate your mechanism for accumulating material goods over

a daily routine
a unit in a community of worship
a site of patriotic formation

and of course the list could go on. Looking at my own life, I see that—probably like most people—I have valued and pursued these various elements of family identity to quite differing degrees (e.g., no use at all for worship, much need of companionship). But what's been consistent in this particular life is an interest in not letting very many of these dimensions line up directly with each other at one time. I see it's been a ruling intuition for me that the most productive strategy (intellectually, emotionally) might be, whenever possible, to distribute them one from another, to disengage them—the bonds of blood, of law, of habitation, of privacy, of companionship and succor—from the lockstep of their unanimity in the system called "family."

Or think of all the elements that are condensed in the notion of sexual identity, something that the common sense of our time presents as a unitary category. Yet, exerting any pressure at all on "sexual identity," you see that its elements include

your biological (e.g., chromosomal) sex, male or female;

female (supposed to be the same as your biological sex);
the preponderance of your traits of personality and appearance, musculine or feminine (supposed to correspond to your sex and gender);

your self-perceived gender assignment, male or

the biological sex of your preferred partner, the gender assignment of your preferred partner (supposed to be the same as her/his biological sex):

the mascubnity or femininity of your preferred partner (supposed to be the opposite) of your own);
your self-perception as gay or straight (supposed to
correspond to whether your preferred partner is
your sex or the opposite);
your preferred partner's self-perception as gay or

straight (supposed to be the same as yours),
your procreative choice (supposed to be yes if
straight, no if gay),
your preferred sexual act(s) (supposed to be insertive

are female or feminine),
your most eroticized sexual organs (supposed to correspond to the procreance capabilities of your
sex, and to your insertive/receptive assign-

your sexual fantasies (supposed to be highly congruent with your sexual practice, but stronger in intensity), your main locus of emotional bonds (supposed to reside in your preferred sexual partner),

posed to be low if you are female or feminine, high if male or masculine); the people from whom you learn about your own gender and sex (supposed to correspond to

your enjoyment of power in sexual relations (sup-

your community of cultural and political identification (supposed to correspond to your own iden-

agam-many more. Even this lest is remarkable for the alentpresumptions it has to make about a given person's texpresumptions that are true only to varying degrees, and or many people not true at all: that everyone "has a sexuahtt" for instance, and that it is implicated with each person's sense of overall identity in unitar ways, that each j son's most characteristic erous expression will be oriented toward another person and not autherotic; that if it is allocross, it will be oriented toward a single partner or kind of partier at a time, that its orientation will not change over time. Normatively, as the parenthetical prescriptions in the list above suggest, it should be possible to deduce anybody's entire set of specs from the initial datum of biological sex alone -if one adds only the normative assumption that "the biological sex of your preferred partner" will be the opposite of one's own. With or without that heterosexist assumption tough, what's striking is the number and difference of the

dimensions that "sexual identity" is supposed to organize

And if it doesn't?

into a seamless and univocal whole

That's one of the things that "queer" can refer to the open mesh of possibilities, gaps, overlaps, dissonances and renonances, lapses and excesses of meaning when the constituent elements of anyone's gender, of anyone's sexuality aren't made (or can't be made) to signify monohibically. The experimental linguistic, epistemological, representational, political adventures attaching to the very many of us who may at times be moved to describe ourselves as (among many other possibilities) pushly femmes, radical facries, fantasists, drags, clones, leatherfolk, ladies in tuxedoes, feminist women or feminist men, masturbators, buildaggers, divas, Snapl queens, butch bottoms, storytellers, transfexuals, aunties, wangabes, lesbian identified men or lesbians who sleep with men, or people able to relish, learn from, or identify with

Again, "queer" can mean something different a lot of the way? have used it so far in this domer is to denote, almost simply, same-sex sexual object choice, leabuan or gay, whether or not it is organized around multiple crass-crossings of definitional lines. And given the historical and contemporary force of the prohibitions against every same-sex sexual expression,

for anyone to disavow those meanings, or to displace them from the term's definitional center, would be to dematerialize any possibility of queerness itself

At the same time, a lot of the most exciting recent work around "queer" spins the term outward along dimensions that can't be substanted under gender and sexuality at all, the ways that race, ethnicity postcolonial nationality cross-cross with these and other identity-constituting, identity-fracturing discourses, for example. Intellectuals and artist of color whose rexual self-definition includes "queer"—I think of an Isaac Julien, a Gloria Anzaldiia, a Richard Fung—are using the leverage of "queer" to do a new land of justice to the fractal intricacies of language, skin, migration, state. Thereby, the gravity (I mean the gravity, the meaning, but also the one are of gravity) of the term "queer" itself deepers and shifts.

Another telling representational effect. A word to fraught as "queer" is-fraught with so many social and personal histones of exclusion, violence, defiance, excitement-never can only denote, nor even can it only connote, a part of its experimental force as a speech act is the way in which is dramafixes locutionary position itself Anyone's use of "queer" about themselves means differently from their use of it about someone else. This is true (as it might also be true of "leabian" or "guy") because of the violently different connotative evaluations that seem to cluster around the category. But "gay" and "lesbian" still present themselves (however delusvely) as objective, empirical categories governed by empirical rules of evidence (however contested). "Queer" mens to hiner much more radically and explicitly on a person i undertaking particular, performative acts of experimental self-perception and filiation. A hypothesis worth making explicit that there are important sense in which queer can suggesty only selen estudied to the first person. One possible cored lary: that what it takes - all it takes - to make the description "queer" a true one is the impulsion to use it in the first per-

The benary caked as I'm describing here depends as the serious that the male and female were are each other to opposite, "but I do want to register a specific demoural against that in all easy common werse. Under no majors what cultural construction, weened and there are more filtr each other than chaff a lake cheese, thus respectivement in the raisers, than up is like down, or than I is like 0. The backogeral, psychological, and regardise appringers of men overlap with those of women by variety more than they drifer free them.

2 A related in that amplifies more of the union caused in the one appears in the introduction to Epitateology of the Cause, pp. 23-26

from Technica, Date University Press, 1993)

EXHIBITION

Jay Critchley Michelle Fornabai Benjamin Gianni & Mark Robbins Rocco Giannetti Blake Goble & Robert Ransick Paul Haschofer & Greg Tuck Gordon Brent Ingram & Martha Judge Tom Kalin Adam Kuby Jürgen Mayer Brian McGrath Mitchell Owen & Charles Renfro REPO History Maura Sheehan Exhibition designed by: Paul Lewis, Peter Pelsinski & Marc Tsuiumaki from Operatives

June 18 — July 31 Gallery Hours: Tuesday—Saturday 11-6PM Opening Reception: June 18, 6-8PM

PANEL DISCUSSIONS

June 19 Sunday 1PM \$8

BEATRIZCOLOMINA DENNISL, DOLLENS CINDIPATTON EVEKOSOFSKY SEDGWICK HENRY URBACH MARK WIGLEY
July 9 Saturday 4PM \$8

EXHIBITING ARTISTS & ARCHITECTS AND SELECTED WRITERS

Panel Discussions are at Cafe Architettura (25 Clevland Place, near Spring & Lafayette). Rservation Required: 212. 431. 5795

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